have neither life nor individuality. Now, all men think more of the material in which their likenesses are made, than of the art or the resemblance. The effigies they leave behind them, are rather images of their wealth than of their persons. Thus it is that noble arts decay and perish. With their ancestors it was very different; their halls were not filled with either strange images of brass or of stone, but with the lively portraits of themselves and of their forefathers, in wax, exact similitudes. These portraits, so pathetically regretted by Pliny, were wax busts, and they were preserved in wooden shrines; in the most conspicuous parts of the house. The custom, therefore, so particularly described by Polybius (vi. 53), seems to have grown into disuse before Pliny's time. Polybius says, 'Upon solemn festivals, these images are uncovered, and adorned with the greatest care. And when any other person of the same family dies, they are carried also in the funeral procession, with a body added to the bust, that the representation may be just, even with regard to size.'"

"It was also an early practice among the Greeks and Romans, for warriors to have their portraits engraved upon their shields. These shields were dedicated in the public temples, either as trophies, or as memorials of the deceased (clypei votivi). Pliny (xxxv. 3), states that the shields, or *scuta*, were called *clypei*, on account of these portraits (imagines clypiatæ, or imagines clypeorum), which were engraved upon them. Appius Claudius, consul A.U. 259, 495 B.C., was the first Roman who dedicated such shields in a public temple. He dedicated the shields of his ancestors with their portraits and titles upon them, in the Temple of Bellona; Marcus Æmilius followed his example, and thus it became a Roman custom. They were hung sometimes on columns."

"Pliny praises in high terms another Roman custom, due to the example of Asinius Pollio, of placing the statues and portraits of authors in libraries. The portraits of authors appear to have been placed in public libraries, above the cases (pegmata), which contained their writings; and below them, chairs were placed for the convenience of readers: a delightful arrangement. Cicero, in a letter to Atticus (iv. 10), says, "I had rather lounge in the little chair you have under the portrait of Aristotle, than sit in their curule *sella*." Suetonius mentions the portraits of authors, on several occasions, in the lives of the emperors. Tiberius placed the writings and portraits of Euphorion, Rhianus, and Parthenius, among the best ancient authors, in the public libraries of Rome (*Tib.* 70). Tiberius also passed an edict respecting the public placing of statues and portraits; he allowed none to be placed without his sanction, and then only in the temples as ornaments, and not among the gods (*Tib.* 26). A similar law was passed by Caligula, who forbade the statue or portrait of any living man to be placed without his sanction (*Calig.* 34). Caligula appears to have contemplated the removal of the portraits and writings of Virgil and of Livy from all the libraries (*Calig. l. c.*)."

"Marcus Varro took extreme pleasure in portraits; he appears to have invented some method of multiplying them. Pliny's allusion, however (*l. c.*), to the fact is so very concise, that it is scarcely safe to venture upon any explanatory conjecture as to the means. He made, *aliquo modo*, and inserted in his writings, the portraits of 700 distinguished men, and dispersed them to all parts of the world (*in omnes terras misit*). And this he did for the gratification of strangers. Pliny appears here clearly to speak of more than one set of portraits, and they must, therefore, have been either repeatedly copied in sets, or printed; and if so, possibly from wooden cuts, though this is scarcely probable, or something of the kind would have been handed down, if not to our own day, at least for a few centuries, so that some traces of such an art would appear in the earliest manuscripts."

ELECTRIC TELEGRAPH STRUCK BY LIGHTNING.—The magnetic telegraph wire was struck by lightning at Lancaster, several times last week. It is too small to contain fluid enough to do harm. The sound in the office, which was accompanied by a few sparks, was like a pistol shot.—*New York Sun.*

ARCHITECTURAL NEWS FROM BERLIN.

The new Building over Kæpnik Fields.—If it be taken into account, that the increase of population in the Prussian capital has been (proportionately) as great as that of London, viz. 150,000 since 1815; if the large spaces which have been of late taken in by railway termini and public edifices are added thereto, all which has taken place at the *west end* of the town, the extension in an opposite (S.E.) direction became matter of necessity; where, fortunately, *Kæpnik Fields*, a large sandy expanse, hitherto merely occupied by kitchen gardens, affords the widest scope. Hitherto, most of its streets and squares are only arranged on paper; several, however, are already marked out, and *Ritter Strasse* even possesses some good houses. The communication with the older districts of the town, will be effected by several demolitions and cuttings through of new streets. In this, however, northerly and barren locality, an Italian-like structure attracts notice. It is the new *Jacob's* church. A square area covered with turf and shrubbery, and separated from the street by an iron railing, is surrounded on three sides by a porticus supported by columns, to which you ascend by a few steps. Behind the middle portion of the porticus rises the church, in the old Basilica style, its front merely ornamented by a window rosette, the main nave reaching over the lateral axis; to the left of the entrance, joining the external wall of the building, is the square belfry, of four stories of arched windows. It stands, according to Italian style, by itself; while in the northern style, it seems to develope itself out of the main structure. The interior presents a three-naved space, each supported by ten pillars. It has two stories; on the pillars of the lower reposes a flat structure of joists, while the upper columns have arches, over which continues the wall with its arched windows. The tribune ends with a semicircular niche, before which stands the altar, to which you ascend by three steps. At the bottom of the lateral naves are doors leading to the vestry and *baptisterium*, which are also included in the semicycle. The decoration is simple and chaste, and the whole altogether Italian. If it is compared with others, similar Basilicas, for instance, that of St. Agnesa, on the Nomentine road, the balance will be found in favour of the Berlin structure.

At the meeting of the *Prussian Society of Arts*, a most important event took place, inasmuch as the whole council, with Mr. De Olbers at the head, resigned their offices. There had appeared of late, symptoms of opposition, putting forth that the society did not encourage the right *sort* of arts and artists—and thus a new set of laws and regulations has been called for, which will be laid before the next general meeting. Such incidents did not prevent, of course, the very courteous and hospitable reception given to the French antiquary, Mr. Raoul Rochette, who exhibited at one of the meetings of the Archæological Society, the late parts of his work on the *wall-pictures* of Pompeii, which, however, are said to be inferior in execution to those published by Ternite and Welker, at Berlin. The fine sarcophagus executed by Professor Rauch for King Frederick William III. at Potsdam, where H. M. lies close to his consort, is completed, and will shortly be accessible to public inspection.

PROFESSOR WILLIS ON ECCLESIASTICAL ARCHITECTURE.

ON Thursday, May 26th, Professor Willis commenced the subject of style and decoration in mediæval architecture. He alluded to the early origin and history of the arch, shewing that it had been known to the Egyptians, and proceeded to describe the various forms of arches, and the methods of delineating them. He suggested a simple mode of ascertaining the outline of Gothic arches, by holding a number of cardboard forms, prepared ready for the purpose, between them and the eye, and shewed, that frequently, they had their centres disposed according to a settled proportion of the opening, and that the division into three equal parts of the space was not uncommon.

In its early history, the arch had been employed in construction exclusively: a portion of the inside of the Pantheon shewed an order below, and windows above, but the arch was not at all apparent.* However, on turning to the other side, they found that the actual construction was completely different. A large arch distributed the weight of the dome to the main piers, and smaller arches beneath the first relieved the pressure from the architraves between the columns. In later buildings, the Romans, instead of concealing the arches, began to decorate them, as with an archivolt, and arranged them on strong piers in an arcade. They then added further decoration by combining them with an order, placing a column in front of the pier; and so at last the arch gained the victory. Thus we had made an important step in the progress of architecture, and had seen that the actual construction may be entirely different from the apparent construction, or that which is represented by decoration. It had been said, that the early progress of style was marked by the expression of the construction; whilst he contended, that the tendency was the reverse. He also referred to a drawing of a Moorish arch, which had on one side all the appearance of being built entirely of voussoirs, whilst, actually, on the other, the lower portions had regular courses, and belonged to the piers, the arch itself being confined to a small portion at the apex. This was the principle, which the Gothic architects adopted in their arches and vaultings.

Subsequently to the use of the arch with piers, amongst the Romans, we found the arch with columns only. Of this, he believed that the earliest example was in the palace of the Emperor Diocletian, at Spalatro. In this building there was another singular feature, namely, the entablature of an order carried from column to column as an arch.†

A change of equal importance was that in the mode of arranging voussoirs. This consisted in placing the concentric rings, not on the same face, but corbelling them over in the section of the arch,—an ingenious contrivance, and one which had an immense influence over the whole system of decoration.

The lecturer then described the system in Gothic tracery called "subordination," which consisted in the combination of patterns having a relation to each other, and made some comment upon the inattention, often shewn in drawings to the forms of the "cuspidated openings." He first placed in a frame, a cardboard representation of the first order of mouldings in a window of flowing tracery, and then shewed by other sheets, how the several ramifications and cuspidations combined. They would thus see, that unless these points and cuspidated openings were drawn with great care, the physiognomy of the window might be completely changed. He also shewed the same principle in a window of "geometrical" tracery. Sometimes the arch itself was formed by cusps and points, arranged in various ways; this was called "foliating the arch,"—he preferred to say "cuspidating the arch." In many cases, as in arches over tombs, each cuspidation was itself cuspidated, by which great richness was gained; and sometimes there was a third order of cuspidations. He then explained the principle of "perpendicular" tracery, which consisted in the great preponderance of perpendicular lines, the mullions often being continued unbroken up to the arch. But, there were other features in windows of this date, and one had not yet been much noticed. He referred to that peculiar arrangement, resembling the tiles on a roof, and which he denominated "imbricated tracery." Windows of this class were numerous, and had not generally been distinguished from those called "perpendicular."

MARBLE FOR NAPOLEON'S TOMB.—The Francesca Catharina, with a cargo of marble for the tomb of the Emperor Napoleon, arrived on Sunday at Havre, on its way to Rouen. This vessel, after having been obliged to put into Gibraltar and Lisbon, was caught in the Bay of Biscay in a violent gale of wind, which placed it in great danger, and the crew were forced to throw overboard ten tons of its cargo.

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* It was, of course, not necessary to mention another part of the building, as that does not affect the argument.—ED.

† As to the curious example at Dennington, noticed at a meeting of the Institute of British Architects, vide Vol. III.—ED.

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